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Dachterrakotten aus Campanien by Herbert Koch  
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chronological results he does not accept Fimmen's conclusions. His results are summarised in tabular form on p. 52. The chief feature is that he reduces the number of classes to seven by combining E. M. II.-III., and M. M. III. with L. M. I. The older Cycladic vases are contemporary with E. M. III. and M. M. I.; the later with M. M. III. and L. M. I., as are those of Troy (2nd-5th cities).

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**Catalogue Général des Antiquités Égyptiennes du Musée du Caire.**

Nos. 26,124-26,349 and 32,377-32,394. Greek Vases. By C. C. EDGAR.  
Pp. viii. + 94. 28 plates. Cairo, 1911.

This is the seventh of the admirable series of Catalogues of Greek antiquities in the Cairo Museum produced by Mr. Edgar, and is an excellent piece of work, and well illustrated. Though the number of items included in the catalogue is but small, some 260 in all, they include several pieces of considerable interest, or of local fabrics unrepresented elsewhere. As might be expected, they are mostly of the Hellenistic epoch, but there are some typical pieces of Naukratis ware, a Late Minoan jar, and some imported archaic Greek wares. Among the latter is a remarkable archaic amphora (32,377) with Centaurs and friezes of animals. The curious fragment of a square dish of red ware (32,394) is worth calling attention to, as it appears to be part of a vessel similar to one of which there are two fragments in the British Museum (L. 157-158); a similar dish with lions and *bestiarii* has been found at Carnuntum.

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**Dachterrakotten aus Campanien** (mit Ausschluss von Pompeii). By HERBERT KOCH. (Kaiserlich deutsches archäologisches Institut.) Pp. 100. Thirty-five plates and 128 cuts in text. Berlin: Reimer, 1912.

Mr. Koch has rendered a great service to students of architectural terracottas by publishing a series of archaic antefixes from Capua and other sites, mostly in the Naples and British Museums. Those in Naples were published by Minervini some years ago, but not with any fullness of detail. In Koch's excellent photogravure plates (four in colour) the whole series is now admirably reproduced, with full discussion in the text. The majority consist of 'Stirnziegel,' with Gorgon masks and other subjects executed in relief; many of these are replicas from the same mould, and some of the types are interesting, such as the bearded Gorgon (Pls. V.-VI., XXXIII.), the Typhon (Pl. XXXV.) and the 'Persian' Artemis (Pl. XII.).

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**The Outdoor Life in Greek and Roman Poets.** By the COUNTESS EVELYN MARTINENGO CESARESCO. Pp. x+290. London: Macmillan, 1911.

Countess Martinengo Cesaresco is known to many readers for her studies of modern Italy. In this new book she turns to good account her intimate knowledge of the country, which can only be gained by life among its peasants, the backbone of the nation. The life of the Greek peasant, too, is not unfamiliar to her. Thus happily equipped, she follows ancient poetry from Homer to Ausonius and Claudian and shows its relation to the life of the fields. From antiquity she passes by an easy transition to what remains of the antique spirit in the Renaissance pastoral and the religious practices of the modern peasant. A few slips may be noted. The painting of the girls playing knuckle-bones (p. 45) was found at Herculaneum, not Pompeii. It is of course painted on marble. *Bona Eventu* (p. 99) is a strange form. The word *si* is omitted in the first line of Ronsard's poem quoted on p. 205. Faleria, not Falerium (p. 212) was the place in Tuscany visited by Rutilius, and Nola, not Nolo, the home of St. Paulinus